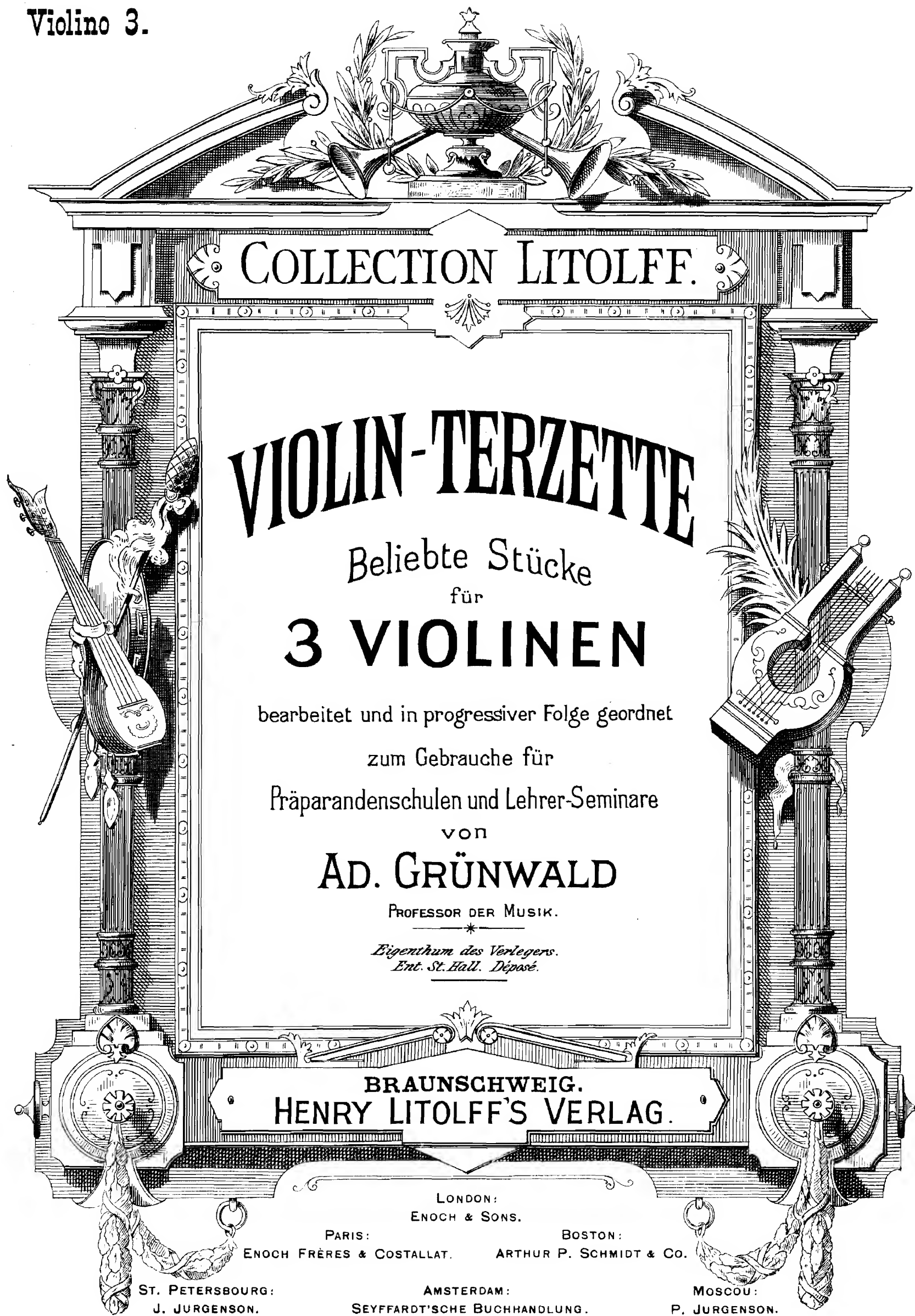


Violino 3.



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☐ **Herunterstrich.**  
☒ **Hinaufstrich.**

☐ **Tirez.**  
☒ **Poussez.**

▢ Down bow.  
 ▽ Up bow.

## No. 1. Chor aus Euryanthe.

**Jubeltöne, Heldensöhne. — Chants de fête! Chants de gloire.**

**C. M. von Weber.**

[illegible]

**B**

ff p ff p 1. 2. 1. 2.

**C**

p ff p ff 1. 1.

**D**

2. ff p ff p 2. ff p ff p

cresc. cresc. cresc. f

No. 2. Lied ohne Worte No. 4.  
von F. Mendelssohn-Bartholdy.

Moderato.

VIOLINO 1. *p*

VIOLINO 2. *p*

VIOLINO 3. Moderato. *p*

**A**

*p* *mf* *mf* *mf*

*p* *f* *dim.* *p* *dim.* *dim.* *p*

**B**

*sf* *sf* *sf* *sf*

**C**

**D** *a tempo*

## No. 3. Serenade

aus Haydn's Quartett Op. 3. No. 5.

Andante cantabile.

VIOLINO 1. *p dolce*

VIOLINO 2. *p pizz.*

VIOLINO 3. *Andante cantabile. p pizz.*

*cresc.*

*cresc.*

*cresc.*

**A**

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*mf*

*mf*

*pp*

*pp*

*mf*

**B** 7

*cresc.*  
*cresc.*  
*cresc.*

*dim.* *pp* *rall.* *p*  
*dim.* *pp* *rall.* *p*  
*dim.* *pp* *rall.* *p*

*cresc.* *decresc.*  
*cresc.* *decresc.*  
*cresc.* *decresc.*

**C**

*p* *p* *p*

*p*

**D**

*cresc.*

*mf*

*cresc.*

*cresc.*

*mf*

**E**

*f*

*pp*

*pp*

*f*

*pp*

*p*

**F**

*p*

*dim.*

*pp*

*rall.*

*p*

*dim.*

*pp*

*rall.*

*p*

*dim.*

*pp*

*rall.*



## No. 4. Arie aus Don Juan.

Wenn du fein fromm bist. — *Vedrai carina.* — Viens que Dieu m'aide.

**W. A. Mozart.**

[illegible]

**B**

*p* *p<sub>4</sub>* *p*

*p* *p* *p*

**No. 5. Ständchen.**  
Lied von Schubert.

**VIOLINO 1.** *Allegretto.* *mf* *p* *f* *p* *mf*

**VIOLINO 2.** *mf* *p* *f* *p* *mf*

**VIOLINO 3.** *Allegretto.* *mf* *p* *f* *p* *mf*

*p* *mf* *p* *p* *p* *Fine.* *p* *pp* *p*

*p* *mf* *p* *Fine.* *p* *pp* *p*

*p* *mf* *p* *Fine.* *p* *pp* *p*

Musical score for three staves, featuring various dynamics and articulations. The score is divided into sections A and B.

**Section A:**

- Staff 1: *pp*, *mf*, *p*
- Staff 2: *pp*, *mf*, *p*
- Staff 3: *pp*, *mf*, *p*

**Section B:**

- Staff 1: *poco cresc.*, *f*, *p*, *cresc.*, *f*, *decresc.*, *p*
- Staff 2: *poco cresc.*, *f*, *p*, *cresc.*, *f*, *decresc.*, *p*
- Staff 3: *poco cresc.*, *f*, *p*, *cresc.*, *f*, *decresc.*, *p*

Additional markings include *dim.*, *atm.*, and *dim.* at the bottom of the staves.

## No. 6. Lied ohne Worte No. 9

von F. Mendelssohn-Bartholdy.

**von F. Mendelssohn-Bartholdy.**

**Adagio non troppo.**

**VIOLINO 1.****VIOLINO 2.****VIOLINO 3.**

**Adagio non troppo.**

A

**B**

C

**D**

E

*p* tranquillo

*P* tranquillo

*P. tranquillo*

COLLECTION LITOLFF No. 1187

# No. 7. Gott erhalte Franz, den Kaiser.

Aus Haydn's Quartett Op. 76. No. 3.

Poco Adagio cantabile.

VIOLINO 1. *p dolce*

VIOLINO 2. *dolce p.*

VIOLINO 3. *Poco Adagio cantabile. p*

*cresc.* *rall.* *a tempo* *fz* *fz*

*cresc.* *rall.* *a tempo* *fz* *fz*

*cresc.* *rall.* *a tempo* *fz* *fz*

*p* *fz* *fz* *p* *fz* *fz* *p* *fz* *fz* *p* *fz* *fz*

**VAR. 1.**

*p* *p*

The musical score consists of six systems, each with three staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

**System 1:** The first system features a complex melodic line in the upper staff with many sixteenth and thirty-second notes. The middle and lower staves provide harmonic support with longer note values.

**System 2:** This system begins with a section marked **A**. It includes the marking *cresc.* (crescendo) in both the upper and middle staves. The melodic line continues with intricate patterns.

**System 3:** The third system introduces the dynamic *fz* (forzando) in the upper staff, indicating a strong accent. The middle staff also features *fz* markings. The lower staff has a triplet of eighth notes marked with a '3' and *fz*.

**System 4:** The fourth system shows a contrast in dynamics with *p* (piano) in the middle staff and *fz* in the upper and lower staves. The melodic line is highly active with many beamed notes.

**System 5:** The fifth system continues the dynamic contrast, with *p* in the middle staff and *fz* in the upper and lower staves. The lower staff has a triplet of eighth notes marked with a '3' and *fz*.

**System 6:** The final system on the page includes *pp* (pianissimo) markings in the middle and lower staves, along with *fz* in the upper staff. The music concludes with a final cadence.

**VAR. 2.**

*p* *pp*

**B** *p*

*p* *dim.*

*p* *dim.*

*p* *dim.*

**C** *dim.* *pp rall.* *pp*

*pp rall.* *pp*

*pp rall.* *pp*

*pp rall.* *pp*





The musical score consists of five systems, each with two staves. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a *cresc.* marking in the first measure of the upper staff. The lower staff has a *cresc.* marking in the second measure. A trill (tr) is indicated in the third measure of the upper staff, and a '2' is written below the lower staff in the same measure.
- System 2:** The upper staff begins with a *pp* (pianissimo) marking. The lower staff also begins with a *pp* marking. A *dim.* (diminuendo) marking appears in the fourth measure of the upper staff.
- System 3:** A section marker 'B' is placed above the first measure of the upper staff. *cresc.* markings are present in the first measure of both the upper and lower staves. A '3' is written below the lower staff in the second measure.
- System 4:** The upper staff begins with a *pp* marking. The lower staff begins with a *pp* marking. *dim.* markings are present in the third measure of both the upper and lower staves. A '3' is written below the lower staff in the first measure.
- System 5:** A section marker 'C' is placed above the first measure of the upper staff. *cresc.* markings are present in the first measure of both the upper and lower staves. A '3' is written below the lower staff in the fourth measure.

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The musical score consists of five systems, each with three staves (treble, middle, and bass clefs). The key signature is one sharp (F#). The score includes various dynamics and articulations:

- System 1:** Dynamics include *fz* (forzando), *p* (piano), and *fz* (forzando). The bottom staff has a *p* (piano) dynamic.
- System 2:** Dynamics include *pp* (pianissimo) and *cresc.* (crescendo). The bottom staff has a *pp* (pianissimo) dynamic.
- System 3:** Dynamics include *ffz* (forzando fortissimo) and *p* (piano). The bottom staff has a *p* (piano) dynamic.
- System 4:** Dynamics include *dim.* (diminuendo) and *dim.* (diminuendo). The bottom staff has a *dim.* (diminuendo) dynamic.
- System 5:** Dynamics include *pp* (pianissimo) and *pp* (pianissimo). The bottom staff has a *pp* (pianissimo) dynamic.

The score concludes with a double bar line and repeat signs in the final measures.

### Heft I.

- No. 1. Winterlied.
- No. 2. Ein' feste Burg ist unser Gott.
- No. 3. Die Binschgauer Wallfahrt.
- No. 4. Menuett aus Don Juan.
- No. 5. Barcarole aus l'Elisir d'Amore. *Holdes Kind, willst*
- No. 6. Lied aus Preciosa. *Einsam bin ich, nicht alleine.*
- No. 7. Arie aus Titus. *Thränen der Zärtlichkeit.*
- No. 8. Arie aus der Zauberflöte. *Der Vogelfänger bin ich ja.*
- No. 9. Volkslied von Mendelssohn. *Es ist bestimmt in Gottes*
- No. 10. Arie aus dem Barbier. *Numero fünfzehn, drei blanke*
- No. 11. Romanze aus Romeo und Julie. *Ach, wie so oft*
- No. 12. Presto aus Haydn's Quartett Op. 33 No. 2.
- No. 13. Jäger-Chor aus Freischütz. *Was gleicht wohl auf Erden*
- No. 14. Duett aus der Zauberflöte. *Bei Männern, welche Liebe*
- No. 15. Arie aus der Zauberflöte. *Ein Mädchen oder Weibchen*
- No. 16. Menuett aus Haydn's Quartett Op. 9 No. 3.

### Heft II.

- No. 1. Menuett aus Haydn's Quartett Op. 71 No. 2.
- No. 2. Arie aus dem Barbier. *Sieh' schon die Morgenröthe.*
- No. 3. Arie aus Freischütz. *Kommt ein schlanker Bursch*
- No. 4. Lied von Mendelssohn. *Auf Flügeln des Gesanges.*
- No. 5. Ave Maria von Schubert.
- No. 6. Presto aus Haydn's Quartett Op. 9 No. 3.

### Heft III.

- No. 1. Chor aus Euryanthe. *Jubeltöne, Heldensöhne.*
- No. 2. Lied ohne Worte No. 4 von Mendelssohn.
- No. 3. Serenade aus Haydn's Quartett Op. 3 No. 5.
- No. 4. Arie aus Don Juan: *Wenn du fein fromm bist.*
- No. 5. Ständchen von Schubert.
- No. 6. Lied ohne Worte No. 9 von Mendelssohn.
- No. 7. Gott erhalte Franz, den Kaiser.
- No. 8. Impromptu von Schubert. Op. 90 No. 3.

### Heft IV.

- No. 1. Frühlingslied. Lied ohne Worte von Mendelssohn.
- No. 2. Rondo aus Mozart's Clavier-Sonate No. 3.
- No. 3. Lied ohne Worte No. 19 von Mendelssohn.
- No. 4. Finale aus Haydn's Quartett Op. 64 No. 1.
- No. 5. Andante aus Beethoven's Clavier-Sonate Op. 14 No. 2.

### Cah. I.

- No. 1. Chant d'Hiver.
- No. 2. Choral Allemand.
- No. 3. Chanson populaire Allemande.
- No. 4. Menuet de Don Juan.
- No. 5. Barcarolle de l'Elisir d'Amore. *Io son ricco*
- No. 6. Romance de Preciosa. *Triste et seule lui me reste.*
- No. 7. Air de la Clémence de Titus. *S'altro che lacrima.*
- No. 8. Air de la Flûte Enchantée. *C'est moi le gai pipeur*
- No. 9. Lied de Mendelssohn-Bartholdy.
- No. 10. Air du Barbier de Séville. *Numéro trente deux*
- No. 11. Romance de Roméo et Juliette. *Oh quante volte.*
- No. 12. Presto du Quatuor de Haydn Op. 33 No. 2.
- No. 13. Chœur des Chasseurs du Freischütz.
- No. 14. Duo de la Flûte Enchantée. *Le cœur qu'amour remplit*
- No. 15. Air de la Flûte Enchantée. *Fillette ou femme sage.*
- No. 16. Menuet du Quatuor de Haydn Op. 9 No. 3.

### Cah. II.

- No. 1. Menuet du Quatuor de Haydn Op. 71 No. 2.
- No. 2. Air du Barbier de Séville. *Ecco ridente il cielo.*
- No. 3. Air de Freischütz. *Qu'un galant un jour arrive.*
- No. 4. Lied de Mendelssohn. *Sur les ailes du rêve.*
- No. 5. Ave Maria de Schubert.
- No. 6. Presto du Quatuor de Haydn Op. 9 No. 3.

### Cah. III.

- No. 1. Chœur d'Euryanthe. *Chants de fête! Chants de gloire!*
- No. 2. Romance sans paroles No. 4 de Mendelssohn.
- No. 3. Sérénade du Quatuor de Haydn Op. 3 No. 5.
- No. 4. Air de Don Juan. *Viens que Dieu m'aide.*
- No. 5. Sérénade de Schubert.
- No. 6. Romance sans paroles No. 9 de Mendelssohn.
- No. 7. Hymne Autrichien de Haydn.
- No. 8. Impromptu de Schubert Op. 90 No. 3.

### Cah. IV.

- No. 1. Chant de Printemps. Romance sans paroles de Mendelssohn.
- No. 2. Rondo de la Sonate pour Piano de Mozart No. 3.
- No. 3. Romance sans paroles No. 19 de Mendelssohn.
- No. 4. Final du Quatuor de Haydn Op. 64 No. 1.
- No. 5. Andante de la Sonate pour Piano de Beethoven Op. 14 No. 2.



# DUOS CÉLÈBRES

de

J. Gebauer. I. Pleyel. F. Mazas.

## Duos

pour 2 Violons.

Revus et doigtés par **A. Blumenstengel & Ad. Grünwald.**

No.

526. **I. Pleyel**, 6 petits Duos Op. 8.  
527. — 6 petits Duos Op. 48.  
524. **J. Gebauer**, 12 Duos faciles Op. 10.  
1148. **F. Mazas**, 12 petits Duos Op. 38 Cah. 1 (No. 1—6).  
1149. — 12 petits Duos Op. 38 Cah. 2 (No. 7—12).

## Duos

pour Violon et Piano.

Arrangés par **Max Schultze & W. Volckmar.**

1580. **I. Pleyel**, 6 petits Duos Op. 8.  
1813. — 6 petits Duos Op. 48.  
1814. **J. Gebauer**, 12 Duos faciles Op. 10 Cah. 1 (No. 1—6).  
1815. — 12 Duos faciles Op. 10 Cah. 2 (No. 7—12).  
1816. **F. Mazas**, 12 petits Duos Op. 38 Cah. 1 (No. 1—6).  
1817. — 12 petits Duos Op. 38 Cah. 2 (No. 7—12).

## Trios

pour 2 Violons et Piano.

Arrangés par **Max Schultze & W. Volckmar.**

1581. **I. Pleyel**, 6 petits Duos Op. 8.  
1818. — 6 petits Duos Op. 48.  
1819. **J. Gebauer**, 12 Duos faciles Op. 10 Cah. 1 (No. 1—6).  
1820. — 12 Duos faciles Op. 10 Cah. 2 (No. 7—12).  
1821. **F. Mazas**, 12 petits Duos Op. 38 Cah. 1 (No. 1—6).  
1822. — 12 petits Duos Op. 38 Cah. 2 (No. 7—12).

## Trios

pour Piano, Violon et Violoncelle.

Arrangés par **Max Schultze.**

1823. **I. Pleyel**, 6 petits Duos Op. 8.  
1824. — 6 petits Duos Op. 48.  
1825. **J. Gebauer**, 12 Duos faciles Op. 10 Cah. 1 (No. 1—6).  
1826. — 12 Duos faciles Op. 10 Cah. 2 (No. 7—12).  
1827. **F. Mazas**, 12 petits Duos Op. 38 Cah. 1 (No. 1—6).  
1828. — 12 petits Duos Op. 38 Cah. 2 (No. 7—12).

## Trios

pour 2 Violons et Violoncelle.

Arrangés par **Max Schultze.**

No.

1829. **I. Pleyel**, 6 petits Duos Op. 8.  
1830. — 6 petits Duos Op. 48.  
1831. **J. Gebauer**, 12 Duos faciles Op. 10 Cah. 1 (No. 1—6).  
1832. — 12 Duos faciles Op. 10 Cah. 2 (No. 7—12).  
1833. **F. Mazas**, 12 petits Duos Op. 38 Cah. 1 (No. 1—6).  
1834. — 12 petits Duos Op. 38 Cah. 2 (No. 7—12).

## Quatuors

pour Piano, Violon, Alto et Violoncelle.

Arrangés par **Max Schultze.**

1835. **I. Pleyel**, 6 petits Duos Op. 8.  
1836. — 6 petits Duos Op. 48.  
1837. **J. Gebauer**, 12 Duos faciles Op. 10 Cah. 1 (No. 1—6).  
1838. — 12 Duos faciles Op. 10 Cah. 2 (No. 7—12).  
1839. **F. Mazas**, 12 petits Duos Op. 38 Cah. 1 (No. 1—6).  
1840. — 12 petits Duos Op. 38 Cah. 2 (No. 7—12).

## Quatuors

pour 2 Violons, Alto et Violoncelle.

Arrangés par **Max Schultze.**

1841. **I. Pleyel**, 6 petits Duos Op. 8.  
1842. — 6 petits Duos Op. 48.  
1843. **J. Gebauer**, 12 Duos faciles Op. 10 Cah. 1 (No. 1—6).  
1844. — 12 Duos faciles Op. 10 Cah. 2 (No. 7—12).  
1845. **F. Mazas**, 12 petits Duos Op. 38 Cah. 1 (No. 1—6).  
1846. — 12 petits Duos Op. 38 Cah. 2 (No. 7—12).

## Quintettes

pour Piano, 2 Violons, Alto et Violoncelle.

Arrangés par **Max Schultze.**

1847. **I. Pleyel**, 6 petits Duos Op. 8.  
1848. — 6 petits Duos Op. 48.  
1849. **J. Gebauer**, 12 Duos faciles Op. 10 Cah. 1 (No. 1—6).  
1850. — 12 Duos faciles Op. 10 Cah. 2 (No. 7—12).  
1851. **F. Mazas**, 12 petits Duos Op. 38 Cah. 1 (No. 1—6).  
1852. — 12 petits Duos Op. 38 Cah. 2 (No. 7—12).

Il existe pour ces Duos une partie de Flûte ad libitum.